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ACTING AS A PRACTICAL AND A FINE ART

Submitted by

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ACTING AS A PRACTICAL AND A FINE ART

Introduction

The Art of Acting Compared to the Other Arts

The profession called acting is both an art and a craft. The craft has technicalities that can be analyzed and mastered but not so the art. Subject matter concerning the art of acting is the most meager of all the fine arts, perhaps because acting is the most intangible of the arts. The more perfect a performance the less likely it is that an exact copy will be repeated. The great art of any actor perishes as did the statue of snow presumably carved once upon a time by Michael Angelo. In any of the arts, painting, music, architecture, the art stands as a lasting monument, as a thing of perfection in itself, and can be criticised apart from its author. Acting alone must be analyzed along with the actor for the act of the actor is the art. The painter in action does not necessarily mean a picture but every move of the actor upon the stage should be a work of art.

If acting is the actor himself, our concern should be only with the artist himself--what he needs to "put over" his "stuff", what quality of personality must be developed, and what he must think and feel and do in order to make his performance of first rank. The actor, the musician and painter must know the technique of the art and have the in-

spiration and genius to put it over; the actor alone must know himself, his own ability and own weakness. He is the canvas, the instrument, the marble upon which he himself must paint or play or chisel. A subject, dealing with human nature at every turn is more or less intangible, but certainly not too simple for investigation.

All art is interpretative; the painter paints from life; the author writes the lessons he has learned from life; the musician attempts to speak in music the message life has sent him; the actor recreates life in all of its phases. "Acting requires a combination of all of the arts."⁽¹⁾ The Actor must have the imagination of the poet, the ear of a musician, the eye of a painter and sculptor; a cunningly modulated instrument (the voice), a canvas upon which may be portrayed various expressions of passion (the frame), then the peculiar faculty of fulfilling and embodying his conception.

Definitions of Acting

Acting itself is the art of exhibiting character and all the phenomena of character. The actor shall have in mind without interruption or intermission the one great task of impersonation, the assumption of the character's feeling and traits. This is at the foundation of all rules for guidance. Until he can give a sense of vitality and

1) Quintilian: "De Institutione Oratoria."

reality to the character by the use of his imagination there is not much gained by drilling him in how to move and speak. "A speaker", says Quintilian, "is a man who through the medium of his own body imitates the manners and passions or other men."⁽¹⁾ "With the voice added, all⁽²⁾ the sentiments of the soul can be expressed", adds Cicero. "When it takes on the imaginative, creative qualities (as all great acting must do) it is art", continues Calvert, "and until the actor does endow his work with these pre-⁽³⁾cious attributes he is a craftsman, not an artist." The craft involves the study of human nature and the technical methods of presenting it. The art involves the study of the highest elements of human nature, the emotions of the soul and the methods of reproducing such.

"Art is the ideal expression of the thought, sentiment, or purpose to be conveyed. It is prophetic. The first objective is to give pleasure through perfection; the highest objective is to convey to the mind of man a message which shall lift him up above himself and make him not only happier but better. It consists of perception (things thoroughly comprehended and understood) consenting and coöperating⁽⁴⁾ to some end useful to life."

1) Quintilian: "De Institutione Oratoria."

2) Halcott Glover: "Drama and Mankind."

3) Louis Calvert: Problems of the Actor."

4) Socrates: From Bakewell's "Source Book in Ancient Philosophy."

1941-1942 The year was one of the most important in the history of the United States. It was a year of great achievement and of great sacrifice. The United States entered the war in December, 1941, and from that time on, the country was united in a common purpose. The people of the United States gave of their best, and the United States emerged as a world power. The year 1941-1942 was a year of great achievement and of great sacrifice. The United States entered the war in December, 1941, and from that time on, the country was united in a common purpose. The people of the United States gave of their best, and the United States emerged as a world power.

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The actor's aim is "to please by satisfying the nobler or more delicate instincts of the public, by charming with a display of the beautiful; by transporting with the spectacle of grandeur; by rousing healthy laughter or reflection through the representation of the truth."⁽¹⁾ His highest aim is to interpret a thought, feeling, or experience that is of universal interest and infuse it with imagination, emotion, and beauty.

The question of adherence to realism in portraying character enters into many definitions. How nearly shall one simulate or discard nature? Coquelin, one of the greatest traditional actors gave as his opinion: "nothing is great or beautiful that is unnatural; but acting is an art and consequently nature can be reproduced by it only with that species of luster and relief without which there can be no art. The interpretation of nature and of truth is more^{or} less tinged by a peculiar light, which does not alter the proportions but yet marks the salient features, heightens their colors, displays their fidelity to nature, so that our minds are more deeply and forcibly affected by them."⁽²⁾

Bronson Howard's definition is: "the art of acting is not in seeming to move, speak or appear on the stage as the character assumed would move, speak or appear in real life, under the circumstances indicated in the play; but it is to

1) Constant Coquelin: "The Actor and His Art."

2) Constant Coquelin: "The Actor and His Art."

make the people in the audience, some of them a hundred feet or more away think that he is moving, speaking, and appearing like the character assumed; and in nine cases out of ten, the only way to make them think so is not to be doing it; to be doing something else."⁽¹⁾

Macready's idea is that "the actor's art is to fathom the depths of character, to trace its latent motives--to feel its finest quiverings of emotion, to comprehend the thoughts that are hidden under words, and thus possess oneself of the actual mind of the undivided man."⁽²⁾

The Actor

The Sources of an Actor's Power

These definitions all point briefly to these things; an actor must reproduce character in interpretation of lines so vividly and with so well tuned an instrument, and in such a manner as to move the listener. The power to do this is dependent upon three sources; inheritance, breeding, and preparation. Before going into training the artist must first sum up all of those inherited traits which make for dramatic power. He must check off what in his breeding, ~~what in his~~ ~~breeding~~, what in his environment and what in his education has been and will be helpful to his art.

1) Bronson Howard: "The Autobiography of a Play."

2) Macready--from George Henry Lewes "On Actors and the Art Acting."

Inheritance

The potentialities of an artist early developed or born in him should be physical fitness, including strength, favorable appearance and adaptable voice; a temperament that is emotional, not placid; a dramatic instinct which selects the essential and universal; earnestness, enthusiasm, and sincerity for art, a native simplicity; humor; and artistic unselfishness; that is, a sympathy that compels people toward rather than repels. One does not need to come from a family of actors in order to be a great actor but one's chances are much greater and easier if he does so. The Barrymores come from a long line of famous actors and they instinctively, from the very first, knew what to do and how to do it.

Preparation: Scientific and Professional

Scientific Training

If an actor lacks any one of the above named qualities he will miss being an artist. Having ascertained for himself or having had it decided for him, one is then ready to begin his education, a process long, tiresome and difficult. The limits of an actor's studies are very wide--it includes training that is both scientific and professional; it means an indefinite accumulation of life experiences and a constant, conscious development of personality. Scientific training consists of all the elements of bodily development,

voice control, theatrical terms, and stage practise; professional or artistic training concerns itself with the development of personality--intellect, emotion, will, and the higher appreciations.

Most artists agree that technique has a place of great importance. It is the ground work bringing muscular freedom and strength, breadth, and finesse of the instrument. This ability under conscious control of mind, balanced by imagination and environment with taste to appreciate values, leads to the true artist. Technique is not only the foundation upon which one builds, but it is the ladder by means of which one attains anything like perfection. One can never cease practising his technique. In Gordon Craig's opinion, (1) personality is trebled by scientific knowledge. Otis Skinner once said that if he omitted his voice practise one day, he noticed a difference, if he omitted it two days his colleagues noticed it, and if he omitted it three days his public noticed it. (2) Sarah Bernhardt said she thought she had put (3) thirty thousand hours on voice and technique.

Place of
Technique

It is an endless and life-long task to acquire and instruct the body wholly subservient to the ideas using it, that is, a voice, ^{The Body Movement}

- 1) Gordon Craig: "On the Art of the Theater."
- 2) Otis Skinner: "Footlights and Spotlights."
- 3) Sarah Bernhardt: "The Art of the Theater."

eye, mouth and entire body that will be able to respond, accurately to the will. "The business of an actor is to perform," claims Boucicault, "to be the part; to be it in his arms, his legs; to be what he is acting, and to be it all over." ⁽¹⁾ E. E. Montague concludes that no amount of sensibility would avail unless it could express itself adequately ⁽²⁾ by voice, look, and gesture. Macready and Charles Kean were men of intelligence and character but did not attain the highest attitudes of their art because of physical disadvantages, because of defective control of voice and gesture. "It is not enough for an actor to feel; he must represent. He must express his feeling in symbols universally intelligible and affecting." ⁽³⁾ He must have "action and utterance" which is sober and appropriate, neither too wild nor too tame. The manners must be attractive, the walk dignified, the features pliable, the eye powerful, all animated and governed by repose.

Garrick is given first place among artists because he combined all of the attributes of a great actor. In later years Jefferson and Coquelin were almost as richly endowed, being gifted by nature and trained by art. "Having something within them to express and possessing perfect command of the symbols of expression, they had also, each of

1) Dion Boucicault: "The Art of Acting"

2) Montague:--from George Henry Lewes "On Actors and the Art of Acting"

3) Brander Matthews: "Rip Van Winkle Goes to the Play"

them, wide cultivation, unusual intelligence, and delightful individuality.⁽¹⁾ Poise on the stage means that there is never a moment without meaning. Coquelin, it is said, could time and modulate and animate the most familiar gesture into such marvelous expressiveness that it glowed with a radiant heat of life and delight. To see Forbes Robertson walk down or across the stage was sufficient reason for going to the theatre.

The value of skill in the use of the eyes can be illustrated from Calvert's experience while watching Irving play Becket in Tennyson's play. Calvert was more than impressed by what could be accomplished by a mere glance. "The king had just offered Becket the Archbishopric of York. Becket was Chancellor of the Exchequer and a layman when the offer was made to him. It is, we all realize, a momentous crisis in the lives of the two friends, the King and Becket. It is as though, in some vivid premonition, Becket realizes it too. Irving, as Becket, listened to the proposal in respectful silence. Then his eyes, for an instant, darted away from the king, then back to him. In that glance was compressed all the vague terror he felt, all the ominous foreboding, lest the appointment would, in the end, sever their friendship, and mean disaster. It was done with a look of his eyes, merely an instant's flash; yet it conveyed most powerfully the emotions in the breast of Becket."⁽²⁾

- 1) Brander Matthews: "Rip Van Winkle Goes to the Play"
- 2) Louis Calvert: "Problems of the Actor."

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To act is from the Latin "agere", and means simply to make movements or action, but sound was very early added to expression on the stage and today these two elements are almost inseparable. Every single sound has a meaning and should be regulated to any command. One should know his own voice and realize the difference between mere voice and articulated voice, feel the tones, hear the melody, then stimulate the imagination for vocal variety. "Acting is not taking the dialogue of the author and giving it artistically but sometimes not articulately."⁽¹⁾ Professor Hollister of the University of Michigan gives the following eight elements as essential to a finished voice: "clear communication, distinct enunciation, correct pronunciation, proper grouping, discriminating emphasis, sensitiveness to expressional variety, pleasing vocalization."⁽²⁾ Calvert says that the essentials are; enunciation, inflection, breadth, tone, resonance and quality; that is, fullness of sound, modulations,⁽³⁾ melody, and rhythm. Many methods for acquiring any one of these have been suggested by different voice teachers. Quintilian was the first to suggest the study of music for sound and rhythm in order to perfect voice and movement.⁽⁴⁾

- 1) Dion Boucicault: "The Art of Acting"
- 2) Richard Hollister: "Public Speaking"
- 3) Louis Calvert: "Problems of the Actor"
- 4) Quintilian: "De Institutione Oratoria"

It is not in fact the Latin "quod", and more simply -
to have one-syllable or rather, not being very early and
at its beginning as the other and being from the beginning
and almost independent. But it is not a simple
and should be regarded as an element. The Latin word
is two syllables and contains the difference between Latin
and English words, that the latter, from the latter, then
contains the difference for each word. Latin is
not like the English of the latter and being in Latin
simply but somewhat not independent. (1)
For of the University of English gives the following list
simply of words in a Latin of Latin. Latin words
Latin, English, French, German, Italian, Spanish, Portuguese,
Dutch, Flemish, Swedish, Danish, Norwegian, Icelandic,
Finnish, Estonian, Latvian, Lithuanian, Polish, Czech,
Slovak, Hungarian, Rumanian, Bulgarian, Serbian, Croatian,
Slovenian, Macedonian, Albanian, Greek, Turkish, Persian,
Arabic, Hebrew, Yiddish, etc. (2)
The words are given in Latin, French, Italian, Spanish, Portuguese,
Dutch, Flemish, Swedish, Danish, Norwegian, Icelandic, Finnish,
Estonian, Latvian, Lithuanian, Polish, Czech, Slovak, Hungarian,
Rumanian, Bulgarian, Serbian, Croatian, Slovenian, Macedonian,
Albanian, Greek, Turkish, Persian, Arabic, Hebrew, Yiddish, etc. (3)
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Dutch, Flemish, Swedish, Danish, Norwegian, Icelandic, Finnish,
Estonian, Latvian, Lithuanian, Polish, Czech, Slovak, Hungarian,
Rumanian, Bulgarian, Serbian, Croatian, Slovenian, Macedonian,
Albanian, Greek, Turkish, Persian, Arabic, Hebrew, Yiddish, etc. (4)

The words are given in Latin, French, Italian, Spanish, Portuguese,
Dutch, Flemish, Swedish, Danish, Norwegian, Icelandic, Finnish,
Estonian, Latvian, Lithuanian, Polish, Czech, Slovak, Hungarian,
Rumanian, Bulgarian, Serbian, Croatian, Slovenian, Macedonian,
Albanian, Greek, Turkish, Persian, Arabic, Hebrew, Yiddish, etc. (5)

Exercises in voice and pantomime will bring about these desired qualities but one cannot avoid the more strenuous physical exercises that produce health and vitality and give plasticity and nerve power. The study of expression, though a technique closely connected with the voice, really has to do with the reading or interpretation of lines. Artistic expression is usually a matter of instinct but one should know what he is doing. It includes a study of pause, pitch, volume, rate and quality.

Health and
Vitality

All of the technique mentioned so far is of that kind that makes for personal improvement. Before a person can do effective work on the stage he must learn some of the technique that belongs to that particular field. There are stage terms that are essential, there are certain methods and conventions of the theater and its ways that are helpful; there is the field of make-up which is an art in itself.

Stage
Technique

Art Training

Personal Development: Intellect, Sensibility, Character

Having acquired all of the technical training one can-- knowing his stage as a master knows his violin, being able to tune his voice and body to any pitch or quality, he is now enabled to study the ways and means by which he can attain that magnetic personality and artistry which will finally make him a great actor.

Prerequisites to any training are sensibility and intelligence. Cardinal Maury once said of oratory, "The innocent artifices by which a Christian orator may insure the success

of his mission is by roundness and music in the voice, expression in the face, graceful and inergetic actions of the body, " and he adds, "power of intellect."⁽¹⁾ One's sensibility may be subtle and fine, one's skill in handling all parts of the body may be next to perfect, but without a keen mind constantly checking and balancing, the actor is still a craftsman, not an artist.

One can follow many plans advised for development in any ^{Intellectual} technique and in many cases feel reasonably sure of results, ^{Training} attaining an histrionic ability beyond the average; but histrionic ability that is artistic must discover how to develop that illusive thing called personality. Here, the artist finds himself facing a difficult problem. No book can tell him what to do, for the success is dependent upon individuality. One must learn to check up on himself at every stage, he must observe and experience life, he must see and hear, weigh and balance and do all of these things with final reference to his own capacity. "Every actor ought to be his own tutor," suggests ⁽²⁾ Talma. "If he has not in himself, the necessary faculties for expressing the passions and painting characters, all the lessons in the world cannot give them to him. The faculty of creating is born with us; but if the actor possesses it the counsel of persons of taste may then guide him."⁽³⁾ Gordon Craig looks with great disfavor upon our modern actors though Stanislavsky says that his enthusiasm has frequently carried him directly to

1) Maury--from George Henry Lewes "On Actors and the Art of Acting"

2) Talma--"Reflexions on the Actor's Art"

3) Ibid.

the footlights, clapping loudly. His charge is that our actors are more or less brainless, Henry Irving being nearest an ideal because his brain commanded his nature. Craig's ideal actor must have "not only a rich nature from which to draw his wealth, but must have the imagination to know what to bring forth, and the brain to know how to put it before us. Therefore the ideal actor will be the man who possesses both a rich nature and a powerful brain."⁽¹⁾ Experiences

We are the sum and substance of everything seen and done, and can make it personal by imagination. Knowing one's own early life, wherein his surroundings have helped or hindered him will aid him in consciously developing his personality by bringing into life experiences, the environment needful to him. His intellect, emotional nature, whole general personality must be trained and an art feeling developed.

Experience, taste, and a true love of the art are the safest guides. Train to observe life and to watch external manifestations; imitate and mimic. To observe life carefully may be as effective as actual experiences in various situations. Experiences are gained in four ways; by actually doing things, by observation, through sympathy and through imagination. If one had had no experiences, he would have to go after them. The great writers, poets, painters, actors, are the ones who have had experiences. The study of life and character is essential to keep oneself sensitive to moods, needs and failings of others. Observe, hear, feel, and perform are four basic and everlasting rules for the artist. Every incident of one's daily life may be applied to one's work.

1) Gordon Craig: "On the Art of the Theater."

Not only by varied experiences is one enabled to reproduce character. He must "get at the bottom of the human nature."⁽¹⁾ Every student of the acting art should be a profound student of psychology and philosophy, knowing the laws governing human actions and reactions and the great underlying higher laws governing the actions and attitudes of humankind. He should train himself to appreciate the fine arts, acquire common sense, logic and depth, by thinking more vigorously and by making the sum total of these experiences concrete by a keen and active imagination, and by sensitive and sincere emotions.

Irving suggests four leading fields in the range of an actor's studies. The first is the mastery of the technicalities of his craft, after which he should familiarize his mind with the structure, rhythm and soul of poetry; be constantly cultivating his preceptions of life around him and of all the arts--painting, music, sculpture,--for the actor who is devoted to his profession is susceptible to every harmony of color, sound, and form.⁽²⁾ "But all training," says Irving, "bodily and mental, is subservient to the two great principles in tragedy and comedy, passion and genialty."⁽³⁾ He must be able to portray the rich unction of Falstaff, the mercurial fancy of Mercutio, the vivacity and manly humor of Benedick, the tender pathos of Ophelia, the tragic brooding of Hamlet, and the hot jealousy of Othello.

- 1) Dion Boucicault "The Art of Acting."
- 2) Sir Henry Irving "The Drama."
- 3) Sir Henry Irving "The Drama."

Most critics of the art agree that the prime requisites for an actor are sensibility and imagination under perfect control. One can never interpret with great force without fine sensibilities. Talma says--"An actor must be endowed with a sensibility at least equal to that of any of his audience or he can move them but little. Only by an excess of sensibility can he succeed in producing deep impressions, or move even the coldest souls. The power that raises must be greater than the power raised. The faculty ought ever to exist in the actor--I will not say greater or stronger than in the poet who conceived the movements of the soul reproduced on the stage--but more lively; more rapidly, and more powerful." (1) Whether an actor really feels or pretends emotion will be discussed later under "performance." There is a great controversy as to the necessity of really feeling deeply, but however that may be, it is quite obvious that in life training, feeling plays an important part. One must become extremely sensitive and sympathetic--he must have suffered, he must have loved, have touched the heights, and the depths and through it all gained the poise of control. Whether the emotion is real or not, it must be reproduced and every emotional expression must be built on the embryo emotion in one's self. An insight into the secret mysteries of the heart is essential to art. Greatness comes from great force and passion. One must have felt himself before he can hope to move others.

1) Talma "Reflexions on the Actor's Art."

"Truth already determined, is brilliantly illuminated from within by a light making it radiate in its splendor. Every thought in its orbit is lighted by the imagination and brings a spiritual truth to expression. To gain this image making power one must have had experience of his own upon which to build, and by this power stimulate the imagination of the audience."⁽¹⁾

Through a variety of physical and emotional experiences one's character is bound to develop yet a natural unchecked development is not enough. It is absolutely essential that one's personality be magnetic, having domination and power over an audience. This illusive thing called personality is a difficult thing to train but there are a great number of necessary characteristics which one can check over and perhaps acquire. Personal magnetism is a sum total of bodily strength, mental energy, dominating will, spiritual grasp and a mystery of temperament giving to an artist a selective vision and communicative thrill and passion that make for success.

From a long list of traits one writer on the subject of the art of acting may give prominence to two or three while another one might select two or three different ones. Such a list might be somewhat as follows: naturalness and spontaneity, variety, vigor, sincerity of purpose, earnestness, intensity, self-confidence and self-control, steady

1) Agnes Knox Black--"Notes."

courage, tact, sense of personal responsibility, manliness, modesty, benevolence, uprightness, modesty of nature, directness, smoothness, temperance, and an impelling power of voice. Many of these attributes speak for themselves. Others are so characteristic of the art of acting that a word need be said of them.

Naturalness is freedom; freedom from self-consciousness--freedom from affectations that follow in the train of all scientific knowledge. The rules of an art are apt to produce a certain artificiality in the process of right adjustment. Years of unremittent mechanical drill will allow one's spontaneity to find an outlet in irreproachable technique.

Variety means light and shade. It is the wisely chosen breaking up of thought and emotions into its various elements to bring out what is important and what is subservient to expression. Vigor demands animation of body and mind and such a strong physical response to words that the physical effort can make itself felt in every person in the audience.

Strength of character which gives power over an audience means that one must have a dominating will with the winning qualities of personal magnetism and charm. It includes deep ethical vision (spiritual things made concrete), perfect harmony between life and art (healthy attitude is to be decent and respectable), art unstained by love of praise and blame, hard work--deep study--wide reading, perfection of form by long and sustained practice, delicate insight into beauty,

refined perception of harmony with power to grasp what is vast, and such sincere utterance of what is deep and true that there is power to enable others to grasp the deep and true.

Summary: The Actor's Training

So far we have shown the range of an actor's activities aside from actual performance. Talma in a passage in "Reflexions on the Actor's Art" expresses better than anything we have ever read what the actor's study really should be: "The actor who possesses this double gift (sensibility and intelligence) adopts a course of study peculiar to himself. In the first place, by repeated exercises he enters deeply into the emotions, and his speech acquires the accent proper to the situation of the personage he has to represent. This done, he goes to the theater not only to give theatrical effect to his studies, but also to yield himself to the spontaneous flashes of his sensibility and all the emotions which it voluntarily produces in him. What does he then do? In order that his inspirations may not be lost, his memory, in the silence of repose, recalls the accent of his voice, the expression of his features, his action--in a word, the spontaneous workings of his mind which he had supposed to have free course, and, in effect, everything which in the moments of his exaltation contributed to the effect he had produced. His intelligence thus passes all these means in review, connecting them and fixing them in his memory, to reemploy them

(1)
at pleasure in succeeding representations."

The Performance

All the while the individual is building power and personality, the stage itself does its bit in the unfolding process of character. Here one must learn the lessons of life and must take criticism. An audience never likes self-consciousness, obstinacy, aggressiveness, irritability, or swank. The whole art of acting is a give and take, co-operation--no selfishness. The time comes when personal training seems as far advanced as one could hope; when technique is a mere matter of form, and the performance reigns as the thing supreme. It is now that the actor becomes active and each resultant act is or is not an art. The excellence of the final performance is absolutely dependent upon the attitude of the performer toward his work. What attitude of mind should one bring to his interpretation, with what state of soul should he approach his task? What are the higher characteristics which make it a performance to be put alongside the great performances of great artists in other fields; a performance equal in the annals of art to the "Madonna" of Raphael, the "Symphony" of Beethoven, the "Divine Comedy" of Dante and the "Pieta" of Michael Angelo. This performance, in order to be inspirational, recreational and interpretive, must bring us first, depth of thought in the interpretation.

Attitude of Mind

Depth of thought and breadth brings power to interpretation by enabling one to picture vividly. It is imperative that the actor see not only what an author has actually written but all that he wanted to convey and all that he might have conveyed had his genius been of first water. The whole secret of correct interpretation is accurately noted and tested observation. He that has an eye to see, let him see. After observation and selection comes concentration or recreation of the thought. If judgment in real life is correct, judgment in acting will be good and the work will be of a type to ennoble the stage and make it that which it pre-eminently should be--an art. Selection involves deep knowledge of man and books--wide experience of life, and spiritual conflicts.

Every sentence should be uttered as if from a mind fully permeated with the subject and confident of its own power--so that no hesitation, or appearance of uncertainty may weaken the force of delivery or impede the flow of words. "First of all, then, one must determine with exactness the notion comprehended under each separate word in order to be able to refer to it, as to a certain criterion, the conceptions which emanate from ourselves, the ulterior researches and the difficulties; otherwise the judgment has no foundation. One goes on from demonstration to demonstration "ad infinitum"; or else one gains nothing beyond mere words. In fact, it is absolutely

Depth of
Thought in
Interpretation

necessary that in every word we should perceive directly and without the assistance of any demonstration, the fundamental notion which it expresses, if we wish to have any foundation to which we may refer our researches, our difficulties and our personal judgments. We must also note carefully the impressions which we receive in the presence of objects, in order to bring ourselves back to that point in circumstances in which it is necessary to suspend the judgment; or even when the question is about things, the evidence of which is not immediately perceived. The production of images is simultaneous with the thought.⁽¹⁾"

Ability to enrich simple sentences or words to the full- Breadth
est meaning with all association and illustrations gives breadth. This can be acquired by acting in old pieces that have breadth. Add intensity to breadth and depth by holding the thought intently not only upon the ideas of the moment but upon all ideas of the past leading up to the present. "The actor must become familiar with the entire past of humanity."⁽²⁾ With the mind upon the past, it can interpret a new thing in the light of all this tremendous past and the result is a growth of interest and intensity with strength and momentum. Minnie Maddern Fiske before playing Hedda Gabler studied the part for years, building up in her mind the life history of Hedda. She recreated for herself what she thought must have been Hedda's childhood, her ancestry, her early training, her reactions to people

1) Epicurus letter to Herodotus from Bakewell--"Source Book in Ancient Philosophy."

2) Sarah Bernhardt--"The Art of the Theater."

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and things; in short the entire past of Hedda Gabler's life (1)
up to the point when she is to be brought to life on the stage.

Thorough concentration in recreation of the thought can
now be sought. This is helped by thinking more vigorously, *Concentration*
reading widely upon the subject, by making one great author
aid in interpreting another, and by disciplining the will power
so that the whole mind and heart obey the will power. Vivid
picturing, is brought about by visualizing the object, that is,
seeing it, then holding it vividly in the mind, while project-
ing the picture to the audience through vital imagery and an
active imagination. Study great pictures, architecture and
sculpture. *Dramatic Power*

Clear concept, plus memory, plus concentration, (surrender
to truth and a glorious purpose), clear anticipation of things
to come all intensified, give one mental power over an audience.
This clear and penetrating and persuasive force of mind with
strong emotional understanding and sympathies adds dramatic pow-
er. There is no need to be conscious of processes, (Poe is not
a greater poet because his motives were analyzed.) (2) One's best
work is often instinctive. It is unnecessary to be always con-
scious of the full effect of what he does or why he does a cer-
tain thing. *Thinking Dramatically*

He does need special intelligence of his own art, "intui-
tive understanding of its possibilities and limitations, clear
insight into its principles;" (3) and power swiftly to apply prin-
ciples. In other words he should have a sort of dual personality.

1) Alexander Woolcott--"Mrs. Fiske."

2) Brander Matthews:--"Rip Van Winkle Goes to the Play"

3) Emerson Taylor:--"Practical Stage Directing for Amateurs."

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"He should be so acutely self-conscious that he watches his other half perform; and conversely, his imaginative side never acts so effectively as when his real self is alert to direct, correct, and guide. His performance, a work of the imagination, plus talent for mimicry, is moving and sincere and compelling only because his critical faculties are at work every minute to keep him going--to give form and substance to what his fancy has conceived." (1) To think dramatically means in short: to recreate the thought and emotional states, not merely think other people's thoughts; to present the thought and feeling in its evolution, making it plain that a new thought or emotion is born at a certain point, and that a new thought is resultant from another; get such attitudes of mind and states of soul that clearly indicate the dawn and progress of an emotion as one is speaking; visualize scenes and individuals; see the eternal fitness of things.

The State of Soul

Once having acquired the correct mental attitude toward a performance, the artist is ready to analyze the state of soul which the performance requires. It is here we touch the indefinable and illusive elements that make the art great. It is this that brings that mystery of accomplishment found in all great art. The state of the soul means holding in solution all of the emotions and spiritual realities suggested by or involved in the words of your author. All expression must be over and against the background of eternity--the soul of the speaker influencing the soul of the

1) Percy Fitzgerald:--"The Art of Acting."

listener, elevating and uplifting it. On this emotional element the old Greeks put as much stress as upon the intellectual. In fact they believed in the closest co-ordination between the two. Plotinus said, "It is the intellect which makes the soul ever more divine by its fatherhood and companionship."⁽¹⁾ Plato, "The pupil (of oratory) must have a good theoretical notion of truths."⁽²⁾ Socrates, "The object of study best for man is good conduct."⁽³⁾ Quintilian, "The perfect orator cannot exist unless as a good man with consummate ability in speaking and every excellence of mind."⁽⁴⁾

Failure of acting today is due not to the lack of "Grand Manner" but to the lack of inward capacity for style and portraiture. Eleanore Duse's art was due to the fact that she was ever reaching to an unknown reality. "Every gesture" writes Ashley Dukes, "was animated by spiritual experience."⁽⁵⁾ The actor indeed is committed to a portrayal of life as we know it, but if his work be well done we should feel that we have never known it before. "When we say that an actor creates a part, we mean that he not only portrays a character, but interprets a riddle."⁽⁶⁾ Fernier, it is said, found in his part not only delicate distinctions unperceived by the author, but those expressions of the soul which seize and shake the soul. Mrs. Siddons was the greatest of Lady Macbeths because she had an incomparable

- 1) Plotinus from Bakewell: "Source Book in Ancient Philosophy."
- 2) Plato from " : " " " " "
- 3) Socrates from " " " " " "
- 4) Quintilian: "De Institutione Oratoria."
- 5) Ashley Dukes: "Drama"
- 6) Ibid

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skill in sounding the depths of the tragic figure. Sincerity in
Emotion

The question that has been prominent since the first days of acting or speech, has been the question of the expression of feeling states. Provided the state of soul has been such as to be thoroughly aroused and shaken how far can one allow this state to take possession of himself while on the stage? All of the early critics of the art say that real emotion is necessary. Horace in "Ars Poetica" claimed (2) that real tears were necessary for the stage. "It is impossible for the hearer to grieve, or hate, or fear, or to be moved to commiseration and tears, unless the emotions which the speaker wishes to communicate are deeply impressed upon himself, stamped on his own bosom in characters of fire. Never, I assure you, have I endeavored to excite in the judges the emotions of grief, commiseration, envy or hatred, without becoming sensibly touched myself with the passions I wished (3) to communicate to them," declares Cicero in "De Oratore." Quintilian in "Institutes of Oratory" asserts that "the great secret of moving the passions is to be moved ourselves. Imitations are often ridiculous." (4)

Diderot was the first one to explode the feeling theory and suggest that an actor not only need not, but must not really feel the emotion portrayed. "One shall make a show of laughing or crying, as well or ill as one can, and the completeness (5) of the illusion varies as one is or is not Garrick."

- 1) Brander Matthews: "Rip Van Winkle Goes to the Play".
- 2) Horace from Halcott Glover: "Drama and Mankind."
- 3) Cicero from Halcott Glover: "Drama and Mankind."
- 4) Quintilian: "De Institutione Oratoria"
- 5) Denis Diderot: "The Paradox of Acting."

This started a great controversy, the sum and substance of which was, that there must be awful depth of feeling but a restraint that knows no bounds. Calvert, modern actor and critic, thinks that the actor who really moves audiences to laughter or tears, must not trick them; but must himself feel keenly the various emotions he seeks to express, for his task is to inoculate his hearers with the same emotion.⁽¹⁾ "Greatness depends on complete self-mastery," says Coquelin,⁽²⁾ and ability to express feelings which are not experienced, which may never be experienced, which from the very nature of things, can never be experienced.⁽³⁾ Archer contends that actors must feel the emotion they are enacting. Shakespear suggests that one assume a virtue if he has it not, and to beget a temperance even in the torrent and tempest.

The summary of ideas about portrayal of emotion is that there must be depth of emotion as well as complete self-mastery and that there must be sincerity in emotion. Sincerity in emotion is gained by getting the spiritual significance of the thought, by enriching the emotion by some similar one in one's own experience; by building upon the embryo emotion in self, and by feeling intensely. One can learn to feel intensely if he traces the emotion from its beginning to the culmination, if he leans to discover emotions under words by his keenness of vision, to meditate upon their ethical import, and to make further use of imagined emotion. In true artistic expression of emotion there is intellectual and spiritual feeling to warrant every

1) Louis Calvert: "Problems of the Actor."

2) Constant Coquelin: "The Actor and His Art."

3) William Archer: "Masks or Faces."

physical movement. There is also power to guide the most impassioned feelings at the moment of their expression. All emotion in dramatic art must be on the background of eternity.

Realism

As all art presupposes enlightened selection, no purpose is served by being brutally natural. The actual reality must be translated into the semblance of reality. Hold the mirror up to nature but not overdone or underdone. Irving maintains that "realism is stupid." "The study of character requires abstraction and selection because nature is very indiscriminate and mixes up good and bad in composition." (1) Acting of all the arts, is most purely imitative yet we must allow the truth of this statement that "the art of the theater as pure imitation would be nothing but an alarming demonstration of the abundance of life and the narrowness of art. To the true artist common life is a marvel and art more abundant, more intense and more living than life itself. True art is always discovering the marvel in all that does not seem to be marvelous at all, because art is not imitation, but vision." (2)

An actor must always preserve a similarity in dissimilarity. Lewes quotes from the diary of a French comedian Mole a note to the effect that this actor was not satisfied with his work, since he had let himself go and had been "too much the character itself" and no longer the actor playing it: "I was real as I would have been at home: I ought to have been real in another way, in accord with the perspective of the theater." (3)

1) Sir Henry Irving: "The Drama"

2) Dr. Alexander Hevesi, -- Introduction of Craig: "On the Art of the Theatre."

3) Mole -- from George Henry Lewes: "On Actors and the Art of Acting!"

Depth of
Emotion

The manner and passions of his fellow-men form the actor's province but one must pierce to the better and real nature, not give an exhibition of mere external accidents. So many of our actors have strutted and fretted their hour upon the stage only to be heard no more because they have gone no deeper in their character portrayal than mere exhibition. Only a few years ago such actors as Guy Gates Post and Richard Bennett were household words. They are heard of no more. The finesse and superficial cleverness of Post in the "Masqueraders" gave him a moment's fame. Every move he made was measured, his facial make-up was perfect, his gestures were extraordinarily graceful and his interpretation appeared to be very fine; but he had not pierced to the inner nature of the character he was interpreting. His acting, superficial and extravagant, entertained his audience but moved them not at all. Richard Bennett could stir the depths much more than Post, for he had a real love for his art, but he excluded his hearers. Toward an audience he was cold and aggressive. He chided them instead of taking them into his confidence and so consequently he did not move them. His work was an exhibition. The four greatest champions, in their respective times, on the stage, of nature in contradistinction to artificiality were Burbage, Betterton, Garrick, and Kean. Robbery's study it is said, was diabolically intimate, and the execution edged and finished like a cut jewel. The object of an art product is to produce an effect--a result in someone else's mind.

Imagination

The chief function of philosophy, poetry, oratory, and acting is to reveal reality and as a means to accomplish this end they must rely upon the imagination. The great function of imagination is to reveal to us the innumerable forms of reality. Imagination is the power to see and show things in the concrete as if they were real,--real-izing. "It is that faculty of the mind which forms concepts, creates images, frames new and striking intellectual conceptions beyond those derived from external or actual events."⁽¹⁾ The philosopher sees in imagination the reign of universal laws and strives to proclaim them. The poet sees in imagination the beauty of a scene and seeks to impart his vision. The actor sees in imagination the reality of a great truth; he feels its importance to humanity, and is impelled to reveal to others that which has already appeared to him.

Truth

Truths are the laws of human nature governing the affections, passions and conduct, and determining relations. Truth signifies faithful statement either to the mind or senses of any fact in nature. It interpretes by high ideals the facts of life and renders their spiritual significance. "The actor borrows from the world of reality in order to create a world of appearance--else the actor will fail to convince. He seeks for enduring symbols that shall express the relation of appearance to reality--for a style and gesture, a tone and presence, that shall maintain a just proportion between the ac-

1) Agnes Knox Black: "Notes."

Introduction

The chief function of this book is to provide a general introduction to the study of the history of the United States. It is not intended to be a comprehensive history, but rather a guide to the study of the subject. The book is divided into two main parts. The first part, which is the larger, is devoted to the study of the history of the United States from the time of the first settlement to the present. The second part, which is the smaller, is devoted to the study of the history of the United States from the time of the first settlement to the present. The book is written in a simple and straightforward manner, and is intended to be accessible to all students of the subject. It is hoped that this book will be of use to all students of the history of the United States.

Table

The following table gives a summary of the contents of the book. It is intended to be a guide to the study of the subject, and is not intended to be a comprehensive history. The table is divided into two main parts. The first part, which is the larger, is devoted to the study of the history of the United States from the time of the first settlement to the present. The second part, which is the smaller, is devoted to the study of the history of the United States from the time of the first settlement to the present. The table is written in a simple and straightforward manner, and is intended to be accessible to all students of the subject. It is hoped that this table will be of use to all students of the history of the United States.

tual and the imaginary. Histrionic clichés hang in readiness; there is emptiness and banality of symbols--theatrical want of imagination."⁽¹⁾ Imagination can never be more than approximately defined and is only rightly fully understood by one possessing the gift in a more than ordinary degree.

Perception

Great acting is perception of imagination in art and has a two-fold purpose, to give pleasure through perfection of form and to convey to the mind of man a message which shall lift him up above himself and make him not only happier but better.

"This acting makes familiar things as though unfamiliar and unfamiliar things familiar by an intuition and intensity of gaze which reveals a more essential truth than is seen on the surface of things. Its function and gift are the getting at the root, its nature and dignity depend on its holding things always by the heart. There is in every word set down by the imaginative mind an awful undercurrent of meaning that evidence and shadow upon it the deep place out of which it has come."⁽²⁾

Power

Be able to change with tremendous swiftness from one group of emotions to another. Acquire the power of so forcibly and magnetically relating your imagination to that of your hearers that the present surroundings become a blank and the scenes of the drama become the reality. To do this well involves a sense of physical as well as spiritual ascendancy. Stanislavsky thinks that "nine tenths of the labor of an actor, nine tenths of every-thing lies in beginning to live and feel the role spiritually."⁽³⁾

- 1) Ashley Dukes: "Drama"
- 2) John Ruskin: "Modern Painters"
- 3) Stanislavsky: "My Life in Art."

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The most imaginative actors always study the hardest and are the most thirsty for knowledge. They know their duty is to give a performance which would cheer, sweeten, and elevate human life. What most people need today is something that will make the hardest battle seem worth while--an everlasting power to endure life.

*The Imaginative
Approach*

To arrive at that which is eternal and universal one must study the part. How can one possibly come at the truth unless he is familiar with great minds. An imaginative method of approach deals with life as a living thing. Characterization through creative imagination spontaneously selects among elements given by experience and combines these with new wholes. Such artists as Ristori, Modjeska and Booth through their great imagination showed that their own art was as creative as other arts.

Fancy

If imagination is not well subjugated to will it is quite likely to turn into fancy. Fancy, as an art is beautiful, but that is all. It has no depth, no high or lofty thoughts, nothing of truth. It is the active imagination with reason asleep. "The fancy sees the outside and is able to give a portrait of the outside--clear, brilliant and full of detail. The imagination sees the heart, and inner nature, and makes them felt, but is often obscure, mysterious and interrupted in its giving of outer detail. Fancy, as she stays at externals can never feel. She is one of the hardest-hearted of intellectual faculties and rather one of the most purely and simply intellectual. She cannot be made serious. Imagination cannot be but serious;

she sees too far, too darkly, too solemnly, too earnestly, ever to smile. Fancy is outside of things. Imagination is at the heart of things. Fancy bounds merrily from point to point always settling, if she settles at all, on a point only, never embracing the whole. The fancy plays like a squirrel in a circular prison and is happy; but imagination is a pilgrim on the earth--and her home is heaven.⁽¹⁾

The Artist

"When acting takes on the imaginative creative qualities⁽²⁾ (as all great acting must do) it is art." The actor is a symbol of reality--of poetry--of the theater. If truly a symbol of reality--of poetry--of the theater, he will appear before us in the guise of a painter and not a photographer. He will walk the stage of the artist's theater--not of the theater of pretended actuality. "The soul of interpretation is what the actor must re-create for himself. Traditions are learned. It is not mere attitude or tone that has to be studied; you must learn to be moved by the impulse of being; you must impersonate and not recite."⁽³⁾ Stanislavsky has spent his whole life endeavoring to find the secret for calling on inspiration at any time while acting. His conclusion is that "the entire physical and spiritual nature of the actor must be concentrated on what is going on in the soul of the person he plays. Con-

1) John Ruskin: "Modern Painters."

2) Louis Calvert: "Problems of the Actor".

3) Percy Fitzgerald: "The Art of Acting."

centration reacts on sight and hearing and embraces his will,
 his emotion, his body, his memory, and his imagination.⁽¹⁾

The Test of

He is the greatest artist who has embodied in the sum of Great Art his works, the greatest number of greatest ideas; truth-simplicity-mystery-inadequacy-decision-velocity-strangeness. In proportion as an artist is certain of his end will he be swift and simple in his means; and as he is accurate and deep in his knowledge, will he be refined and precise in his touch. Any ostentation, brilliancy or pretension of touch--any exhibition of power or quickness merely as such, any attempt to render lines attractive at the expense of their meaning, is vice. In Cleveland, Ohio there is a Repertory Theater which does some very reputable work. It is a splendid thing to have them in a community but it is a sad thing to see the individual players brand themselves with the marks of mediocrity and type parts because of their ability to render lines attractive at the expense of their meaning, because of their ability to be brilliant by pretension without actuality or real feeling, because meditation and spiritual experiences have not seemed to them essential qualities. Because they lack depths and inner feeling, they are craftsmen, not artists. When meditation and experience are so much a part of one's spiritual output that they cause the same thoughts and imaginations to arise in the hearts of the hearers as the artist has discovered under written words; when subtlety and delicacy in handling can include the largest

1) Stanislavsky: "My Life in Art."

possible quantity of truth in the most perfect possible harmony; when noble truths are revealed to the auditors and noble emotions are aroused, the art is a great art.

The Test of the
Great Actor

Acting implies not only an outward harmony of appearance and movement, but an inward symbolism of character, an otherworldliness of creation that transforms life into imagery. The actor implies style in the theater just as the spoken word of the drama implies style in conversation. The actor implies rhythm and poise and dignity; he is the visible symbol of an imagined fact. The natural mask that we call his technique and the natural movements that we call his stage presence are only the ground-work of his art. Upon them is imposed his other self, his painted self, which is truly the emotional self of the spectator absorbed in the play.

"When the actor's eloquence no longer shakes the theater, when his figure no longer towers above us with gestures of antique greatness, then indeed he and we together are amateurs, for we deserve no theater and he deserves no audience."⁽¹⁾

Inspiration

"The actor is a professional. He is a man with a calling, a man inspired, a man possessed. He is impelled to give form to a conception of character, he is driven to enter another man's spirit and laugh and weep with him. He is destined to show us man in movement, 'in action how like an angel, in apprehension how like a god.' He unfolds the meaning of action and discovers rhythm in the stumbling gait of events. He lends bodily vitality, the bloom of health and the spirit of energy, to all the creatures of his fancy. He animates the portrait of a sick man, we hang upon the lips of the dullards who are transfigured by his radiant

1) Ashley Dukes: "Drama"

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art. This proud professional spirit of the actor survives a decadence of the stage. It endures through period after period, classical and romantic, naturalistic, prosaic, poetic. Behind the cloak of amateurism that overspreads our theater, behind the lifeless gestures of habit and the meaningless march and counter march of conventional movement, we see the steadfast figure of the interpreter.⁽¹⁾"

The art of acting is greater than the actor; it lifts him above the level of amateurism to which the conventional stage would reduce him. Among all the feeble impulses of the theater we are conscious, here and there of the swift intake of the breath of inspiration. There is no other acting than inspired acting. Whether it be tragic or comic or farcical; the rest is vanity of vanities. The capital of the actor is inspiration. The uninspired simulates by superficial technique, his work becomes a type, his mannerisms become the entire stock-in-trade, the part must fit him. Any number of our living actors or actresses illustrate the truth of this. Al Jolson could never succeed as anything except a colored comedian. Mary Pickford must be the sweet, demure, pitiful young thing. Lenore Ulric must be a brazen or questionable or maltreated character. John Barrymore must be the graceful lover.

Reality

The test of any acting is its life-like quality. The actor shows us an emotional experience that he is supposed to

1) Ashley Dukes: "Drama"

have undergone. It is made personal to himself; hence the importance of his own personality as a stage asset. But the significance of this personal experience is very slight. A good piece of acting is one in which we recognize an actor--neither type nor individual, but artist and craftsman.

When this is understood the drama of realistic personal experience, with all its elaborate technique of expression falls to the ground. In its place stand a few symbols erected by the aspirations of the audience, the imagination of the dramatist, and the inspiration of the player.

Enduring
Qualities

The art of the inspired actor endures. Even in a physical sense he possesses, with Duse, Bernhardt and Ellen Terry, the secret of lasting youth. His body is disciplined by a technique that sub-ordinates every muscle to the creative impulse. This true actor sees an inner world. His parts are not pieced together from the rags of local colour and pretended realism, but are created from an imagined experience; and the act of imagination transfigures his form, beautifies his gestures, and lends rhythm to his words. It is the way of all art to have many following its study who are most mediocre and a damage to the profession. In the acting world today there are many such but there are also here and there those who have enriched and ennobled their calling and us with them. Those who have had the privilege of hearing Mrs. Fiske, Otis Skinner, David Warfield, Walter Hampden, Julia Marlowe and the inimitable Eleanore Duse, have felt the presence of a great and moving power and have been moved and stirred beyond any conception.

Influence

Art has always destroyed the power and life of those who have pursued it for pleasure only, but wherever art has been used

also to teach any truth, or supposed truth, religious, moral or natural, it has elevated the nation practising it, and itself with the nation. "This fair tree Igdrasil of Human Art can only flourish when its dew is affection; its air, Devotion; the rock of its roots, patience; and its sunshine, God." ⁽¹⁾ "An artist dies daily for his art. He is unselfishness personified-- ⁽²⁾ the end sought is Perfection." If an artist works without delight he passes away into space and perishes of cold: if he works only for delight, he falls into the sun and extinguishes himself in ashes. Art destroys the power and life of those who pursue it for pleasure only. "It is love which creates, and nothing but love will ever create." ⁽³⁾

Summary: The Art of Acting

Best art is most careful training. It stimulates self-forgetfulness by the very perfection of its self-control. Be willing to suffer before representing suffering. Become permeated with the essentials of character, weigh and select, then with bold exaggeration of outline give the character with distinction. Ignore trifles and pierce to the essence of things with native grace of soul, refinement, and elegance. Then with spontaneity and reserve, with gesture and tone that is swift, comprehensive, reserved, impressive, subtle, conversational and easy, so stimulate and radiate that one's power is supreme. Radiation is achieved by making the thought, feeling, and will become incarnate in other's lives; by so stimulating the audience that they

1) John Ruskin: "Modern Painters."

2) Gordon Craig: "On the Art of the Theater."

3) Ibid.

become a part of the performance; and by physical domination, filling the stage.

Cultivate the highest culture and practise. The higher powers and sympathies are virtue, reverence, truth, chastity, and humanity. These constitute genius, giving ^{the} power to penetrate the secrets of nature beyond the reach of understanding. When one can make an audience feel vividly and with a vital consciousness emotions which never before had come into play, emotions which often were hardly within the dawn of existence and were awaiting a master mind to call them into a living force, he is communicating power. When this hitherto inert matter becomes actualized, when the sleeping forces become alive, we have power. After gaining attention, interest and sympathy in the audience, one must leave them with a wider knowledge, a deeper feeling, and a more concentrated purpose. They must not go away immediately forgetting the truth which they have just heard but they must remember it. The effort should be to make a lasting impression. The performer, fired by the surety of the truth stated, steadfastly and fearlessly stating his purpose with individuality of manner, impressing his hearers in a never to be forgotten way, is in all essentials a great actor. These essentials are ably summed up for us in a paragraph by Sydney Carroll in "Some Dramatic Opinions," "The qualities which constitute genius," "are daring originality, tremendous power in several directions, great range of passion and feeling, with capacity for the quick, the sudden, the unexpected. Perfect control of the human machine in every detail and a personal magnetism that controls others, with unlimited painstaking patience.

The definite purpose persued to the end. Ability to characterize, to appreciate the humorous as well as the pathetic, the farcical equally with the tragic--the gifts of imagination, sympathy, insight, forethought, personal charm, and an equal grasp of the aesthetic as of the brutal. When one human being commands these things, or even a small portion of them, the
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attributes of divinity can be claimed."

"Our revels now are ended. These our actors,
As I foretold you, were all spirits, and
Are melted into air, into thin air:
And like the baseless fabric of this vision,
The cloud-capp'd towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherit, shall dissolve,
And, like this insubstantial pageant faded,
Leave not a rack behind. We are such stuff
As dreams are made on; and our little life
Is rounded with a sleep."

(2)
The Tempest Act IV Sc. 1.

- 1) Sydney Carroll: "Some Dramatic Opinions."
- 2) William Shakespear: "The Tempest."

The present system of the law is not only
inadequate to the needs of the community, but
it is also a source of much confusion and
uncertainty. It is therefore proposed that
the law be revised so as to make it more
clear and concise. This will be done by
revising the existing laws and by adding
new provisions where necessary.

It is proposed that the law be revised
so as to make it more clear and concise.
This will be done by revising the existing
laws and by adding new provisions where
necessary. The proposed revision will be
done by the Law Commission, which is
appointed by the Government. The Commission
will be composed of members of the legal
profession and of the public. The Commission
will be given the authority to make
recommendations to the Government on the
revision of the law.

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The proposed law is as follows:

1. The proposed law is as follows:
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ACTING AS A PRACTICAL AND A FINE ART.

Outline

1. Introduction
 - A. Comparison with other arts.
 - B. Definitions of acting.
- II. The Actor
 - A. Inheritance (potentialities of artist--born in him)
 1. Physical fitness
 - a. Favorable appearance
 - b. Adaptable voice
 2. Emotional temperament
 3. Dramatic instinct
 4. Earnestness and enthusiasm
 5. Humor
 6. Sincerity for the art
 7. Artistic unselfishness
 - B. Breeding
 1. Environment
 2. Life experiences
 - C. Preparation
 1. Scientific Training
 - a. Physical self
 - (1) Pantomime

THE UNIVERSITY OF CHICAGO

1911

1. Introduction

2. The history of the subject

3. The present state of the subject

4. The future of the subject

5. The importance of the subject

6. The scope of the subject

7. The methods of the subject

8. The results of the subject

9. The conclusions of the subject

10. The significance of the subject

11. The value of the subject

12. The interest of the subject

13. The beauty of the subject

14. The power of the subject

15. The glory of the subject

16. The honor of the subject

17. The fame of the subject

18. The respect of the subject

19. The admiration of the subject

20. The love of the subject

(1) The subject

(a) Commanding presence

1. Carriage
2. Gesture
3. Beauty and grace of manner
and movements

(b) Magnetic Eye

(2) Voice

- (a) Articulation
 - (b) Enunciation
 - (c) Pronunciation
- (3) Vitality--health
- (4) Nerve Power
- (5) Plasticity

b. Expression

- (1) Pause
 - (2) Pitch
 - (3) Volume
 - (4) Rate
 - (5) Quality
- (a) Rhythm
 - (b) Light and Shade

c. Stage Technique

- (1) Methods
- (2) Conventions
- (3) Make-up

(a) Unpublished documents

(1) Manuscripts

(2) Letters

(3) Journals and books of travels

(4) Autographs

(5) Manuscripts in

(6) Manuscripts

(7) Manuscripts

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(20) Manuscripts

(21) Manuscripts

(22) Manuscripts

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d. Memory

e. Dramatic intelligence

2. Intellectual training

a. Experiences

b. Psychology

(1) Of human nature and actions

(2) Of the laws of attention

c. Philosophy

d. Appreciation of the Fine Arts

e. Common Sense and Logic

f. Depth of thought

g. Imagination

3. Emotional training

a. Sincerity

4. Character development

a. Personal magnetism

(1) Strength of character to give
power over audience.

(a) Bodily strength

(b) Mental energy

(c) Spiritual grasp

(2) Dominating will

(3) Mystery of temperament

b. Necessary traits

B. Secondary Goals

(1) Safety of equipment

(2) Consistent with

(3) necessary cross

(4) related work

(5) safety system

over your entire

(6) strength of equipment to give

A. General condition

A. General development

A. General

A. General training

A. General

A. General of thought

A. General body and legs

A. General of the body

A. General

(7) of the line of attention

(8) of human nature and action

A. General

A. General

A. General training

A. General information

A. General

- (1) Naturalness and spontaneity
- (2) Variety and vigor
- (3) Earnestness and sincerity of purpose.
- (4) Taste
 - (a) Range of culture
- (5) Intensity
- (6) Temperance
 - (a) Modesty of nature
- (7) Manliness
 - (a) Honesty
 - (b) Uprightness
 - (c) Steady courage
- (8) Self-confidence and self-control
 - (a) Dignity
 - (b) Tact
 - (c) Consideration
 - (d) Discretion
- (9) Benevolence and charm
- (10) Impelling power of voice
- (11) Sense of personal responsibility
- c. Moral and spiritual grasp
- d. The stage itself--a natural training school for character development.

(1) The following are the results of the investigation of the case of the missing person.

Summary.

(2) The following are the results of the investigation of the case of the missing person.

(a) The following are the results of the investigation of the case of the missing person.

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(s) The following are the results of the investigation of the case of the missing person.

111. Performance

A. Attitude of Mind

1. Depth of thought in interpretation

- a. Concentration
- b. Keen observation
- c. Sympathetic understanding
- d. Recreation of thought

(1) Presentation of thought and feeling
in its evolution.

(2) Getting such attitudes of mind and
states of soul that clearly indicate
the dawn and progress of an emotion
while speaking.

2. Breadth

- a. Ability to enrich simple sentences or
words to the fullest meaning.

3. Concentration

- a. Vivid Picturing

(1) Visualize the object

(2) Project picture to audience by vital
imagery.

(3) Tex the imagination

4. Dramatic Power

- a. Visualizing scenes and individuals
- b. Recreating emotional states

A. Analysis of time

1. Work at home in laboratory

a. Concentration

b. Time observation

c. Experimental observation

d. Observation of results

(1) Presentation of thought for testing

in the laboratory

(2) Testing with attention to time and

amount of work done during laboratory

the time and degree of an action

while operating

B. Results

a. Ability to perform these exercises in

order as the subject requires

b. Concentration

c. Visual training

(1) Visualize the subject

(2) Visualize picture as required by visual

memory

(3) Test the results

d. Results for

e. Visualizing subject and results

f. Visualizing results and results

c. Seeing the eternal fitness of things

B. State of Soul *technical coming*

1. Sincerity in emotion *by thought and in the*

a. Emotion in self

b. Imagined emotions *by sense*

c. The growth of emotional intensity

2. Realism *by sense and imagination*

3. Depth of Feeling *by sense*

C. Imagination *by sense*

1. The function of imagination

2. Truth *by sense*

3. Perception through Imagination

4. Power *by sense*

5. The Imaginative Approach

6. Imagination versus Fancy

IV. The Artist *by sense of soul*

A. The Test of Great Art *by sense*

B. The Test of the Great Actor

C. Inspiration *by sense and practice*

D. Reality *by sense*

E. Endurance *by sense*

F. Influence *by sense*

V. Summary *by sense*

A. The requirements of Art

1. Plastic physical medium

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26. The twenty-sixth of the three is the

2. Finished technical cunning

3. A passion of joy in the thought and in the character acted.

4. Keen artistic intelligence

5. Rich emotional instrument

6. Higher powers and sympathies

B. Projection of Personality

1. Radiation

2. Spontaneity

3. Reserve

4. Gesture and tone

C. Distinction

1. Ignor trifles

2. See essence of things

3. Native grace of soul

4. Refinement and elegance

5. Absence of affectation

6. High culture and practise.

a. Virtue

b. Reverence

c. Truth

d. Chastity

e. Humanity

1. The first of these is the

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* "Notes" of Dr. Joseph Taylor.

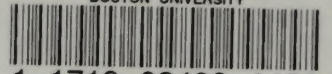
* "Notes" of Agnes Knox Black.

* Studied pretty thoroughly.

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